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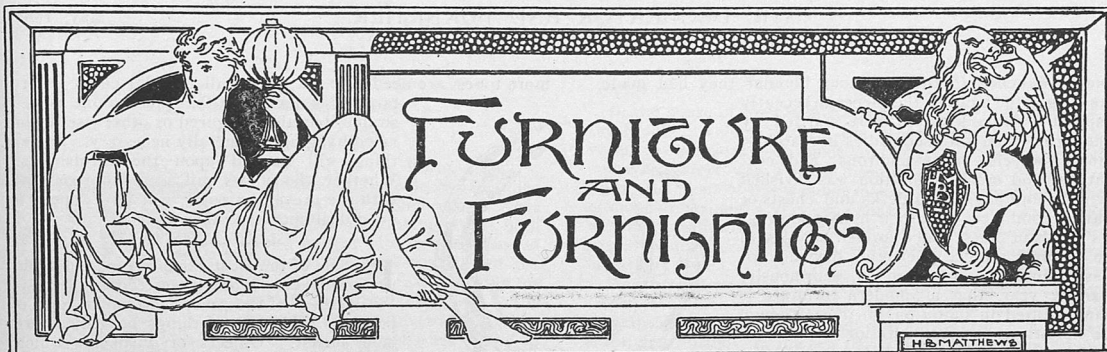
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## OUR COLORED SUPPLEMENT.

A DINING ROOM DESIGNED BY F. L. MARENZANA.



THE subject of our Colored Supplement is a dining room not intended to show any particular style, but which may be described as a combination of the Pompeian, Romanesque, or Renaissance styles, which are made to harmonize without giving any particular style undue prominence. As for the color scheme it is the intention of the artist to cover the walls where space allows with burlap, and decorate large panels with Renaissance effects, such as hanging shields and festoons of fruit. There are scrolls and

festoons of the same character as the bay recesses of the various doors, all colors to be in subdued tones. The ceiling is to have burlap in the panels, which are to be painted in a light maroon color.

The general woodwork inclosing the side door and recess is to be in a medium dark oak with a greenish cast. The furniture is to be in a little lighter finish, also with a greenish cast; and the chairs are to be upholstered with a green tapestry or a sage-green ooze leather to harmonize with the general finish of the room. The draperies to harmonize are to be in green velvet. All woodwork is to be finished in a dull polish, instead of the general high-polish finish.

## FURNITURE, ANCIENT AND MODERN.

THE craze for antiques and furniture dating back to Colonial times has had its origin in this generation, for the one immediately preceding it in this country had no taste or inclination for anything that was not spick-and-span new. How many of us who have reached the barren heights of middle age, with the past stretching out in a dim vista behind us, and the future descending by gentle but regular steps toward the evening of life, can remember how remorselessly our mothers, grandmothers and aunts sold or sacrificed the beautiful old bureaus and writing desks, the quaint chairs, and spindle-legged tables, which at the present day we would give thousands to possess.

In the twenties, thirties and forties, American taste both in dress and furniture was at the lowest ebb. Hoops and powders, as well as the dainty drab silks, with lace or cobweb muslin crossed over the bust, and the hair often peeping out from under a mob cap, with a most coquettish twist, such as Martha Washington wore, had all gone out, and with them the brightly-polished mahogany with brass or gilded mountings that furnished the buff and white mansions of Colonial times.

In their place our dear mothers rejoiced in dead white walls and ceilings (to make their rooms look larger, as they said), carpets on which flourished great bunches of roses and peonies, arranged at regular distances on a light gray or cream-colored ground; chairs and sofas of the stiffest and most uncomfortable foundation, with huge walnut or rosewood frames, and the least possible show of upholstery, covered sometimes in black horse-hair, sometimes in a startling brocatelle, with deep blue

vines meandering over a chocolate-colored ground. Marble, either white or black, entered largely into the construction of mantels, and a large round "center-table" with a marble top, which was frequently supported by a huge marble column, always occupied the middle of the room. On this reposed a regulation number of what were known as center-table books, which were generally volumes of views in Turkey or India, lying diagonally over what were called "annuals" or "souvenirs," all in the richest morocco and gilt bindings. Newspapers, magazines, or paper-covered novels, such as load our library tables at the present day, were religiously banished from sight, and



PARLOR IN APARTMENTS OF MR. GEORGE A. KESSLER, NEW YORK.

a table cover or a sofa cushion had no place whatever in the dreary, darkened rooms. Gilding was the only decoration that was not tabooed, and that appeared in elaborate frames to huge pier and mantel mirrors, the possession of which was dear to every matron's heart.

All these goods ladies had inherited from their ancestors of Colonial times, the daintiest and most exquisitely carved furniture of beautifully grained Honduras mahogany, frequently inlaid with satin wood, but they sold it for an old song or banished it to Long Island or New England farmhouses, where their country cousins lived. It was only about thirty years ago, when communication with Europe became more frequent and Americans began to spend their summers in wandering through old palaces and castles on the other side, that our

women awakened to the enormous blunder they had made. Then began the hunt for the pieces so recently despised. Farmers' wives were startled by visits from richly-dressed ladies in search of spinning-wheels, brass andirons, and coal scuttles, and much admiration was lavished upon the antique writing desks and chests of drawers combined, with their lions' and dragons' heads in brass, which formed handles to the drawers. Since then the demand for these things has increased so enormously, year by year, that all modern furniture is manufactured in imitation of them, though the imitations are sadly inferior to the originals, and no intelligent collector could ever be deceived by them.

Women now look lovingly upon the old mahogany sideboards, with the circular fronts, spindle legs and dainty brass railing around the top, which have replaced the huge carved walnut of marble and mirror-back memory, which fifty years ago brought enormous prices.

The only article of household furniture belonging to olden times, for which the present world has no use, is the four-post bedstead. This imposing structure is still to be seen in old palaces abroad, hung with velvet and tapestry so closely as to exclude all possibility of ventilation or fresh air, and when our guide tells us proudly of the kings and princes who have reposed beneath the emblazoned hangings, we are not surprised to hear that the sovereigns of those days were generally short-lived. Very ugly, they look, with their carved posts, rising undraped upward to the ceiling, and very unhealthy they certainly are when heavy curtains and valances encompass them. In most families they have been banished to the attic, but of late years an effort has been made to utilize the handsomely carved posts, and they are now very frequently detached from the bedstead and mounted on substantial mahogany stands, with brass hooks at irregular intervals, for ladies' dressing rooms, whose ball dresses, elaborately trimmed wraps and skirts that would be injured by crushing, are hung upon them. In other cases they are shortened and used for coat and hat racks in very spacious halls. But as bedsteads they have been forever relegated to oblivion.—*Vogue*.

#### DECORATIVE NOTES.

**C**OTTON stuffs have tapestry effects, with conventionalized magnolias in colors that may be said to resemble the prune and the apricot as much as anything. They are held from \$1.25 to \$3.00 the yard and are 50 in. in width. These stuffs are used in upholstery and in hanging entire walls as well as for portieres and curtains.

**L**ARKSPUR brocade, in modern textiles, shows a flower design, at \$5.75, in which is one color outlined with another, and darker. Such are old pink with outlines of mahogany color and écaru with outlines in two shades of dull blue, all very striking in effect.

According to the canons laid down by decorators this material, without dado, frieze or other trimming, or some other materials showing two or

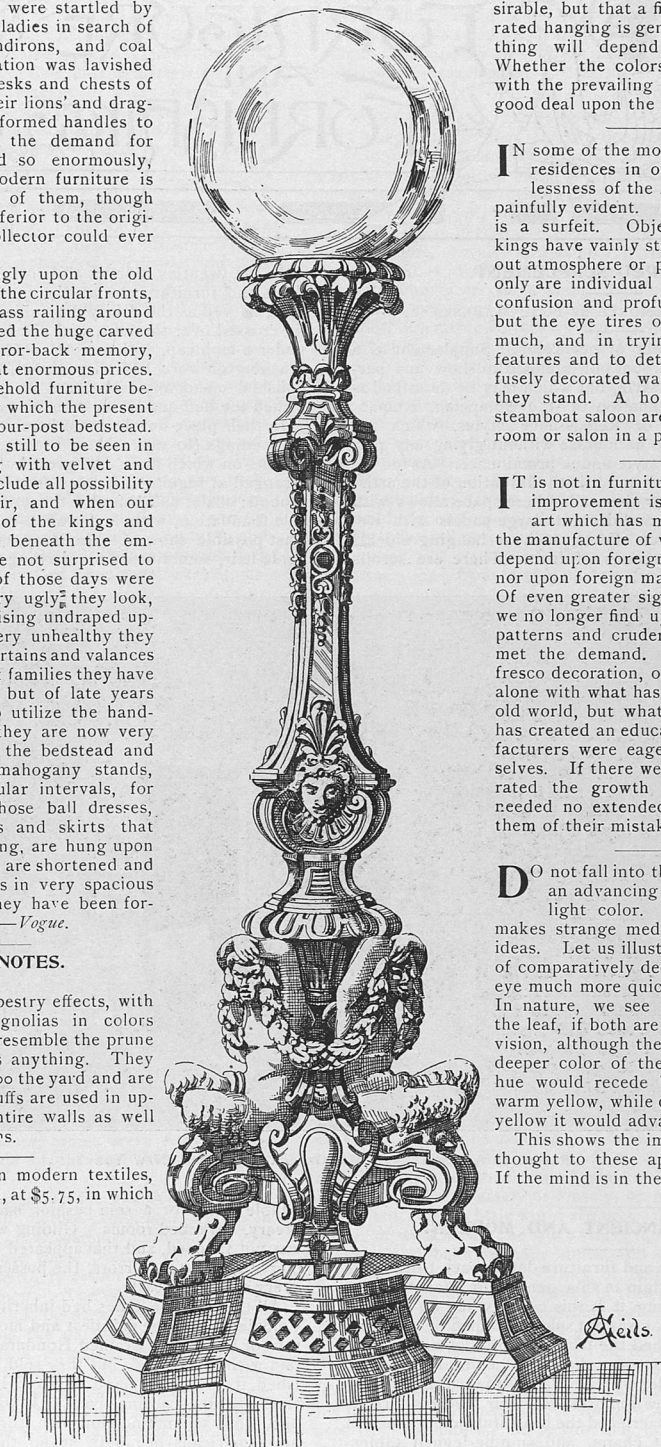
more tones, are needed to set off a wall of solid color. Certainly it is not meant that plush alone is desirable, but that a figured or otherwise decorated hanging is generally necessary. Something will depend upon the furnishings. Whether the colors will accord or contrast with the prevailing color, will also depend a good deal upon the other fittings.

**I**N some of the most expensive and notable residences in our largest cities the restlessness of the American temperament is painfully evident. Of things beautiful there is a surfeit. Objects of virtue for which kings have vainly striven are clustered without atmosphere or proper background. Not only are individual effects submerged in the confusion and profusion of form and color, but the eye tires of the strain of viewing so much, and in trying to distinguish artistic features and to detach them from the profusely decorated wall surfaces against which they stand. A hotel reception room or a steamboat saloon are no patterns for a sitting room or salon in a private dwelling.

**I**T is not in furniture alone that evidence of improvement is manifest. There is no art which has made greater strides than the manufacture of wall paper. We no longer depend upon foreign artists for our designs, nor upon foreign makers for their execution. Of even greater significance is the fact that we no longer find upon the market the crude patterns and cruder workmanship that once met the demand. The increasing use of fresco decoration, our growing familiarity not alone with what has been accomplished in the old world, but what is attainable in our own, has created an educated taste of which manufacturers were eager enough to avail themselves. If there were any who at first underrated the growth in artistic perception it needed no extended experience to convince them of their mistake.

**D**O not fall into the error of supposing that an advancing color necessarily means a light color. The power of contrasts makes strange medley of such hard and fast ideas. Let us illustrate this point. A violet of comparatively deep tone would reach the eye much more quickly than a neutral green. In nature, we see the flower always before the leaf, if both are equally accessible to the vision, although the flower may be much the deeper color of the two. White of a stony hue would recede by contrast with a light warm yellow, while contrasted with a greenish yellow it would advance.

This shows the importance of giving some thought to these apparently trifling details. If the mind is in the work, and true principles are applied to it, the eye may be trusted to approve. It is considerations like these that remove the art of decoration beyond the uniformed attempts of the mere tyro and people should understand that no amount of enthusiasm or tasteful intuition can take the place of educated taste and trained experience.



ELECTRIC STANDARD IN LOUIS XVI. STYLE. BY AUGUST E. GEILS.